

A SPOTLIGHT ON SŴN MUSIC FESTIVAL 2016

A CARDIFF UNIVERSITY FESTIVALS RESEARCH GROUP REPORT



SYLW AR WYL GERDDORIAETH SŴN 2016

ADRODDIAD AM WYLIAU CERDDOROL GAN GRŴP YMCHWIL O BRIFYSGOL CAERDYDD

CONTENTS

INTRODUCTION - PLOTTING VALUE LINES AT FESTIVALS - DR JOHANN GREGORY	2
GWERTHUSO GWERTHOEDD MEWN GWYLIAU - CYFLWYNIAD - DR JOHANN GREGORY	3
MAKING A DIFFERENCE - JOHN ROSTRON.....	4
SŴN FESTIVAL VISITORS TRAVEL & SPEND - DR ANDREA COLLINS & DR DIMITRIS POTOGLOU.....	5
SŴN FESTIVAL EXPERIENCE - DR NICOLE KOENIG-LEWIS.....	7
SŴN MUSIC MUSEUM - DR JACQUI MULVILLE.....	11
MATERIAL & MEMORIES: COLLECTIONS MANAGEMENT & CONSERVATION - JERROD SEIFERT.....	13
STORYWORKSUK & SŴN MUSIC MUSEUM - LISA HELEDD JONES.....	15
ENGAGING AUDIENCES - DR JOHANN GREGORY.....	16
SŴNSTERS IN PROFILE - ISABEL THOMAS.....	17
SŴN ON FILM - TOBY CAMERON.....	18
THE PERFORMERS JOURNEY - DR. JOE O'CONNELL.....	19
CARDIFF UNIVERSITY FESTIVALS RESEARCH GROUP.....	21
SŴN PILOT PROJECT TEAM MEMBERS.....	22

Compiled by Jacqui Mulville, Johann Gregory & Kirsty Harding, Cardiff University, 2017.

Photo credits: View of Womanby Street (front cover), Festival goers (page 19), Winter Coat & Truckers of Husk performing (page 21): Joe Singh. All Music Museum images: Rachel Roberts, Ian Dennis, Jacqui Mulville & Jerrod Seifert. Online engagement images: Johann Gregory. Winter Coat rehearsing: Joe O'Connell. Music Museum interview room: Lisa Heledd Jones.

Booklet Design (Adobe Creative Cloud): Kirsty Harding, School of History, Archaeology & Religion, Cardiff University.



PLOTTING VALUE LINES AT FESTIVALS

Dr Johann Gregory

(Co-ordinator of the Creative Cardiff Research Network)

The Festivals Scene

Festivals matter to the people who go to them. They're big business in the UK: a recent report by UK Music put the total direct and indirect spend generated by 'music tourism' for 2014 UK festivals at more than £1.7 billion, sustaining over 13,500 full time jobs (based on 232 music festivals).¹ There is a rich tradition of festivals in Wales, and festivals play a growing role in the cultural lives of cities, connected communities and their citizens.

Sŵn is Sound

Cardiff's Sŵn Festival ('Sŵn' is Welsh for noise or sound) was established by music promoter John Rostron and BBC Radio 1 DJ Huw Stephens in 2007. Sŵn's new website explains that the festival is 'the first multi-venue music festival in the UK outside of London, inspired by their trips to SXSW in Austin, Texas and Iceland Airwaves in Reykjavik'. The ethos of the festival is to celebrate new music in Wales and beyond. In 2014 it won the 'Best Small Festival' at the NME awards.

The new S4C film about Sŵn (#Swn10) demonstrated how the festival is something of a labour of love: in the first year, the festival lost about £20,000. As John Rostron acknowledged at the film screening, 'small bands in multi-venues don't really make money [for the organisers]'. Huw Stephens quipped that it is a 'mad social project'. While Sŵn has a loyal following, our research shows that new people are discovering the festival each year too, and that visitor spending over the 2016 weekend (21/22/23 October) reached an estimated £880,000.

The Festivals Research Group

Cardiff University's Festival Research Group was set up in early 2016 to bring together academics and creatives to undertake collaborative research on the festivals scene, and to consider urgent questions on the future of festivals. The group is part of the interdisciplinary Creative Cardiff Research Network, which enables and supports research in and with the creative economy sector. The group worked with Sŵn to explore the value of festivals and the often hidden formative role that live music plays in the cultural life and identity of cities and their citizens.

Research Activity

Following an ideas lab with John Rostron, the group put forward a number of research activities and suggested outputs for the Sŵn Pilot Project. After co-designing these in conversation with John, the activities included: those in the School of Music working on case studies on the performers' journeys through Sŵn Festival and a qualitative analysis of the festival experience based on face-to-face interviews; a blended quantitative and

qualitative research survey of festivalgoers produced by researchers in the Cardiff Business School and the School of Geography and Planning; and a Sŵn Music Museum, in one of Cardiff's Victorian arcades, led by Dr Jacqui Mulville in the School of History, Archaeology and Religious Studies. The Music Museum connected with creatives working for Sŵn Festival and the group also successfully collaborated with StoryworksUK, who helped to capture music memories during the festival weekend. Buzz Magazine also contributed content for a Buzz Video Room. The feather in the cap for the museum pop-up was BBC Radio Wales: Bethan Elfyn and Adam Walton recorded their Saturday night show in the museum during the day. This show included live performances from new sounds and interviews, which generated wider discussion of the live music scene in Wales and beyond.

Research Findings

As the research presented in this report demonstrates, our activity affirmed the important place of live music and festivals in people's personal narratives and identity, as well as the role of Sŵn Festival in shaping and supporting the music scene in Wales. Among a whole host of areas, the research explored the role of social media at festivals. A key finding was that extra online engagement does not necessarily lead to higher emotions and loyalty behaviour: besides listening to bands, it's the extra 'offline' engagement with the festival – through having the opportunity to discuss music culture with strangers and friends and to collect bands' music material – which leads to a rich festival experience, and loyalty to bands and the festival.

The Festivals Research Group aims to build on this work and is actively seeking to connect with festival organisers and other researchers to help support and understand the festival and music industries.



¹ See Emma Webster and George McKay *From Glyndeboune to Glastonbury: The Impact of British Music Festivals* (2016), p. 4 and UK Music, *Wish You Were Here 2015: Music Tourism's Contribution to the UK Economy* (2015).



GWERTHUSO GWERTHOEDD MEWN GWYLIAU

Dr Johann Gregory

(Cydllynydd Rhwydwaith Ymchwil Caerdydd Creadig)

Y Byd Gwyliau

Mae gwyliau yn bwysig i'r rhai sy'n mynd iddynt. Mae'r busnes gwyliau yn un mawr yn y DU: yn ôl adroddiad diweddar gan UK Music, cynhyrchodd 'twristiaeth gerddorol' dros £1.7 biliwn yn uniongyrchol ac yn anuniongyrchol yn 2014 yng ngwyliau'r DU, gan gynnwys dros 13,500 o swyddi llawn amser (yn seiliedig ar 232 o wyliau cerddoriaeth). Mae gan Gymru draddodiad cyfoethog o wyliau, ac mae rôl gwyliau yn cynyddu ym mywydau diwylliannol dinasoedd, cymunedau agos a'r bobl sy'n byw ynddynt.

Sŵn

Sefydlwyd Gŵyl Sŵn Caerdydd yn 2007 gan yr hyrwyddwr cerddoriaeth John Rostron a Huw Stephens, DJ ar BBC Radio 1. Yn ôl gwefan newydd Sŵn, dyma'r ŵyl gyntaf yn y DU y tu allan i Lundain gyda mwy nag un lleoliad, wedi'i ysbrydoli gan deithiau i SXSW yn Austin, Texas, ac Iceland Airwaves yn Reykjavik. Ethos yr ŵyl yw dathlu cerddoriaeth newydd yng Nghymru a thu hwnt. Cafodd ei henwi yr 'Ŵyl Fach Orau' yng ngwobrau NME yn 2014.

Dengys ffilm newydd S4C (#Swn10) frwdfrydedd ac angerdd sefydlwyr yr ŵyl i barhau â'r fenter, er iddi wneud colled o tua £20,000 yn y flwyddyn gyntaf. Fel mae John Rostron yn ei gydnabod yn nangosiad y ffilm, 'nid yw bandiau bach mewn lleoliadau amrywiol yn gwneud arian [i'r trefnwyr]'. Cytunodd Huw Stephens fod yr ŵyl yn brosiect cymdeithasol gwallgof. Tra bod grŵp ffyddlon o bobl yn mynychu Sŵn dro ar ôl tro, dengys ein hymchwil fod pobl newydd yn darganfod yr ŵyl bob blwyddyn hefyd, a gwariodd yr ymwelwyr tua £880,000 dros y penwythnos ym mis Hydref 2016.

Grŵp Ymchwil Gwyliau

Sefydlwyd Grŵp Ymchwil Gwyliau ddechrau 2016 i ddwyn academyddion a phobl greadigol ynghyd i ymgymryd ag ymchwil cydweithredol yn y byd gwyliau, ac i ystyried cwestiynau pwysig ynglŷn â dyfodol gwyliau. Mae'r grŵp yn rhan o Rwydwaith rhyngddisgyblaethol Ymchwil Caerdydd Creadigol, sy'n galluogi ac yn cefnogi ymchwil yn y sector economi greadigol a'r bobl sy'n gweithio yn y maes hwnnw. Bu'r grŵp yn gweithio gyda Sŵn i ystyried gwerth gwyliau a'r rôl ffurfiannol cudd mae cerddoriaeth fyw yn ei chwarae ym mywyd a hunaniaeth ddiwylliannol dinasoedd a'u dinasyddion.

Gweithgarwch Ymchwil

Yn dilyn labordy syniadau gyda John Rostron, cyflwynodd y grŵp nifer o weithgareddau ymchwil a chanlyniadau posibl ar gyfer Prosiect Peilot Sŵn. Ar ôl cyd-ddylunio'r rhain mewn sgwrs gyda John, roedd y gweithgareddau'n cynnwys: astudiaethau achos gan yr Ysgol Cerddoriaeth o deithiau perfformwyr yng ngŵyl Sŵn a dadansoddiad ansoddol o brofiad yr ŵyl yn seiliedig ar gyfweiliadau

wyneb yn wyneb; arolwg ymchwil feintiol ac ansoddol o'r bobl a fuodd yn yr ŵyl, gan ymchwilyr o Ysgol Busnes Caerdydd a'r Ysgol Daearyddiaeth a Chynllunio; Amgueddfa Cerddoriaeth Sŵn yn un o arcedau Fictoraidd Caerdydd, dan arweiniad Jacqui Mulville o'r Ysgol Hanes, Archaeoleg ac Astudiaethau Crefyddol. Roedd yr Amgueddfa Gerddoriaeth yn cysylltu â phobl greadigol a oedd yn gweithio yng Ngŵyl Sŵn. Cydweithiodd y grŵp hefyd yn llwyddiannus â StoryworksUK, a helpodd i gofnodi atgofion cerddoriaeth yn ystod penwythnos yr ŵyl. Cyfrannodd cylchgrawn Buzz Magazine hefyd drwy Ystafell Fideo Buzz. Yr uchafbwynt i'r amgueddfa dros dro oedd BBC Radio Wales: Recordiodd Bethan Elfyn ac Adam Walton eu rhaglen nos Sadwrn yn yr Amgueddfa cyn iddi fynd yn fyw. Roedd y rhaglen yn cynnwys perfformiadau byw newydd a chyfweiliadau, a arweiniodd at drafodaeth ehangach o'r sîn gerddoriaeth fyw yng Nghymru a thu hwnt.

Canfyddiadau ymchwil

Fel y mae'r ymchwil a gyflwynir yn yr adroddiad hwn yn ei ddangos, cadarnhaodd ein gweithgareddau bwysigrwydd cerddoriaeth fyw a gwyliau i naratifau a hunaniaeth pobl, yn ogystal â rôl Gŵyl Sŵn wrth lunio a chefnogi sîn gerddoriaeth Cymru. Roedd yr ymchwil yn edrych ar rôl cyfryngau cymdeithasol mewn gwyliau mewn lluo o ardaloedd. Un o'r prif ganfyddiadau oedd y ffaith nad yw gwneud mwy o ymgysylltu ar-lein o reidrwydd yn arwain at ymddygiad sy'n dangos mwy o emosiwn neu ffyddlondeb. Heblaw am wrando ar fandiau, y gweithgareddau ymgysylltu eraill a wneir all-lein yn ystod yr ŵyl sy'n cyfoethogi profiad yr ŵyl a dangos ffyddlondeb at fandiau a'r ŵyl. Gellir gwneud hyn drwy gael cyfleoedd i drafod y diwylliant cerddorol gyda ffrindiau neu ddiethriaid a chasglu deunydd cerddorol bandiau.

Bwriad y Grŵp Ymchwil Gwyliau yw adeiladu ar y gwaith hwn ac mae'n chwilio am gyfleoedd i gysylltu â threfnwyr gwyliau ac ymchwilyr eraill er mwyn cefnogi a deall gwyliau a diwydiannau cerddorol.





MAKING A DIFFERENCE

John Rostron
(Co-founder Sŵn Festival)

Sŵn may be a small festival but it is of significant impact to Cardiff and to Wales. We've put on early shows by acts that have gone on to much bigger stages – such as Rag N Bone Man, Alt-J, The Vaccines, Wolf Alice and Disclosure. We've welcomed volunteers who've got their first taste of live events, and now work at prestigious music venues and tour music around the world. We've introduced the UK music industry to new Welsh bands. We've brought people from outside of Wales to our country for the first time, or local people to venues they never even knew existed. We've known all of this, but only through anecdotes and overheard stories. Lots of stories. Until now.

Our pilot partnership with Cardiff University's Festivals Research Group bought some academic proficiency to our small event. Unlike major festivals we're not resourced to conduct detailed evaluation, but here was a delightfully diverse group of academics armed with expertise, ideas and enthusiasm. Together we built a music museum which resonated way beyond the many venues of our festival, and we asked questions to our crowds whose answers are now in the infographics and report ahead of you.

Through the festival week and in the months that followed, the positive impact of this pilot partnership felt perfectly timed. As Sŵn Festival turned 10, we were adrift of what we would do next. Instead the support and outputs here have given us focus, new energy and direction. Together, I think this is just the start of making an extraordinary difference.



**John's donation to Sŵn Music Museum:
the record box that started it all...**

John Rostron at Sŵn Music Museum opening



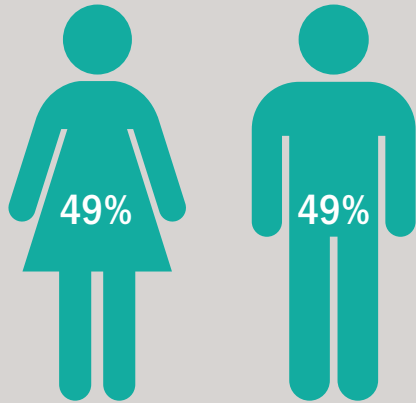


FESTIVAL VISITORS, TRAVEL & SPEND

Dr Andrea Collins & Dr Dimitris Potoglou
(School of Geography & Planning)

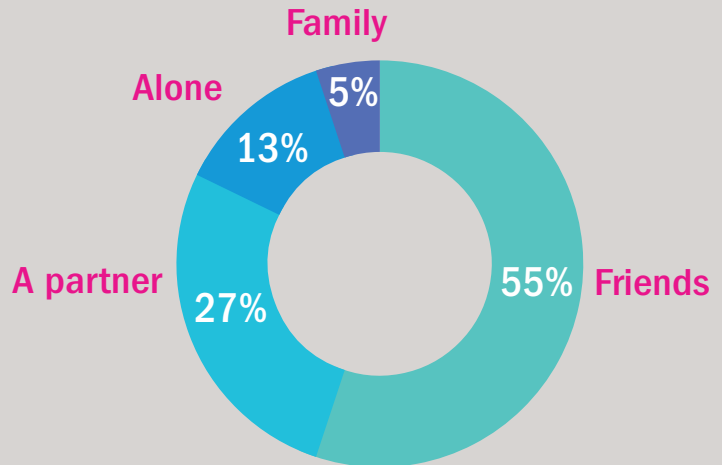
Who attended the festival?

Est. 2,500 Visitors

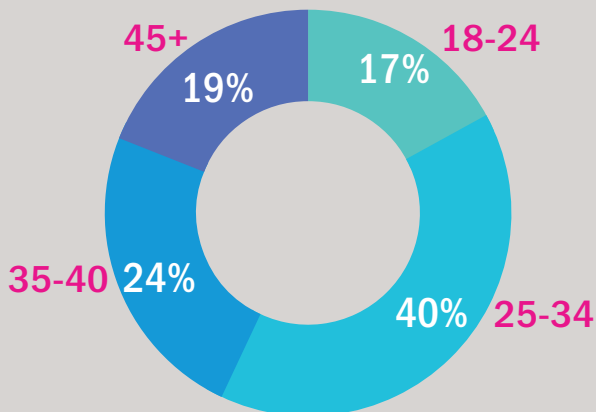


Prefer not to say: 2%

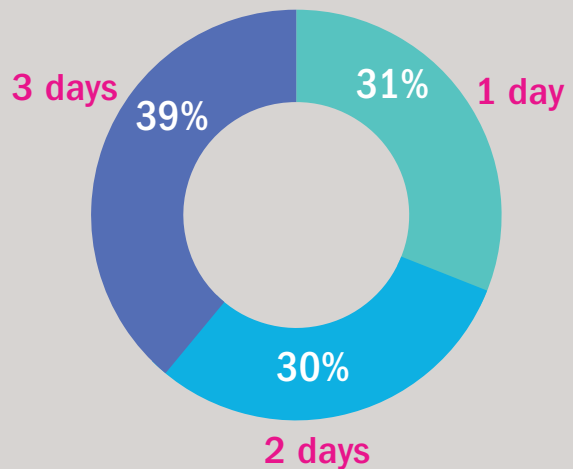
Who did they attend with?



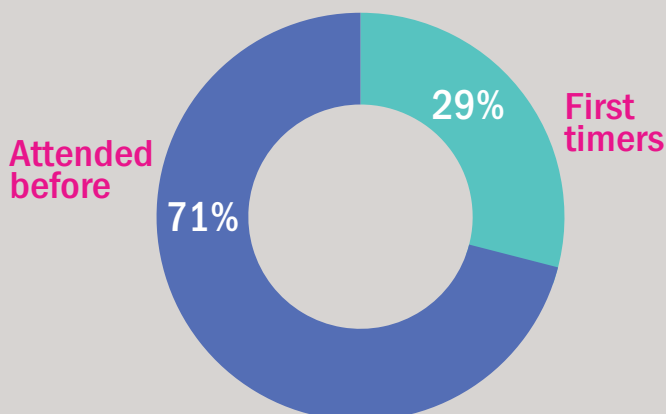
Age



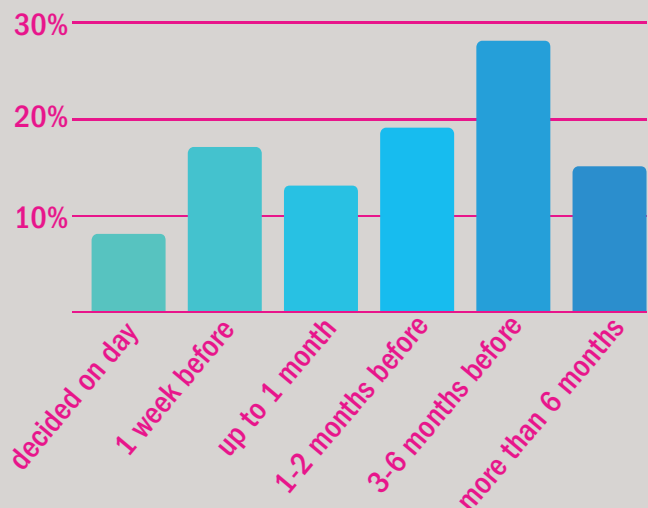
No. of days spent at festival



Who had attended previously?

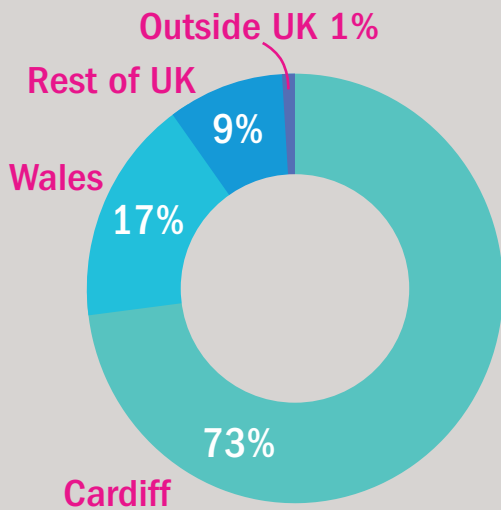


When did you plan your visit?

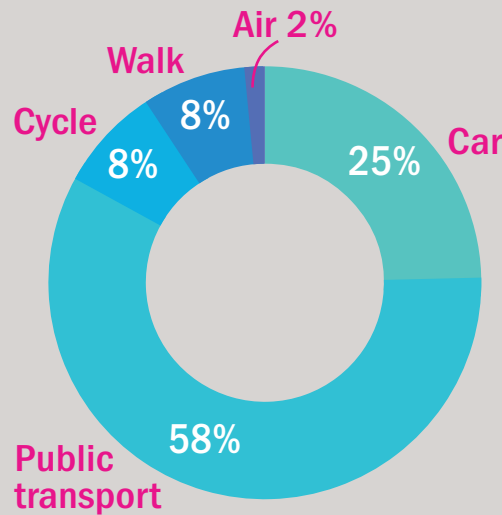


Average attendee travelled 13 miles, est. total distance travelled: 32,500 miles

Where did visitors travel from?



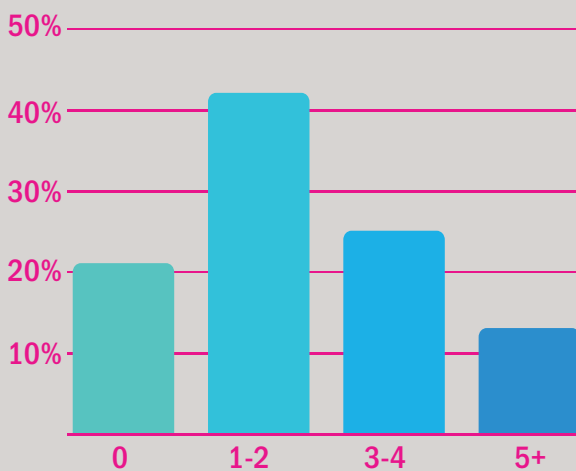
Mode of travel



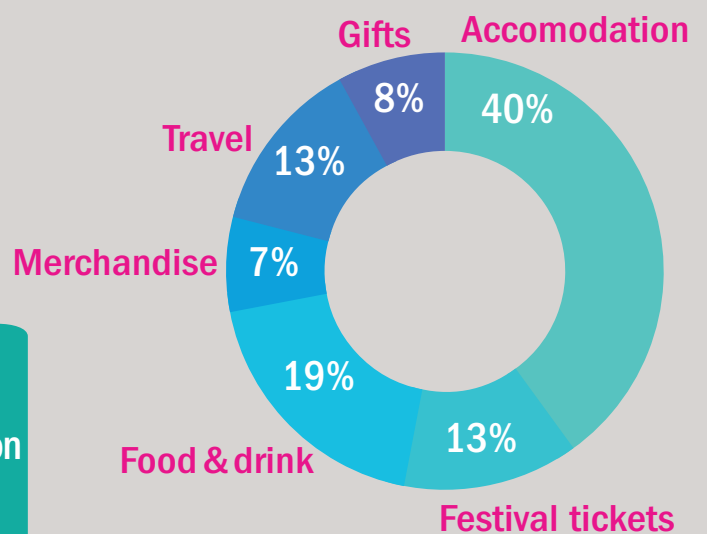
Travelled alone



No. of other festivals attended in the same year



Est. total visitor spend: **£880K**
£382 average per overnight visitor
£64 average per day visitor





FESTIVAL EXPERIENCE

Dr Nicole Koenig-Lewis
(Cardiff Business School)

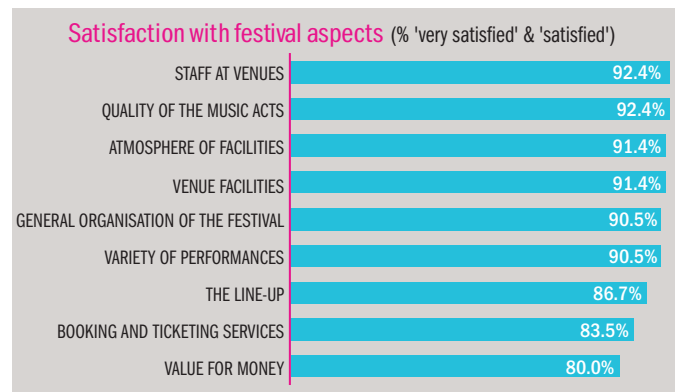
The festival experience survey aimed to shed light on who is the typical Sŵn Festival visitor and to what extent festival visitors' engagement in a variety of activities during the festival affects their experience¹.

Overwhelmingly, respondents were overall very satisfied with Sŵn Festival 2016, with 71.6% being very satisfied and 24.5% being satisfied. We asked respondents to rate their satisfaction levels with various aspects of the festival. As illustrated in Figure 1, satisfaction levels were very high across all aspects of the service. Over 90% of respondents rated the staff at the venues, the atmosphere and venue facilities, as well as the quality and variety of the music acts and the general organisation of the festival as 'satisfactory' or 'very satisfactory'.

We asked questions about the emotions that visitors felt when attending Sŵn Festival. 91.4% felt strong or very strong emotions of happiness. Believe it or not, less than 3% felt bored, angry or annoyed, but 71% were excited and 68% felt strong or very strong emotions of delight.

We asked respondents to tell us the first three things that came to their mind in connection with Sŵn Festival 2016. We are currently undertaking a detailed thematic analysis of these comments, however it is clear that the 'great atmosphere' as a recurring theme was top of mind. In relation to the atmosphere the friendliness of staff and venues also came up several times. There were also some quirky things that came top of mind, including 'Hanging out with friends at Sŵn is always the best. I stood on Huw Stephens' foot by accident.' Another recurring theme was the quality and variety of the bands.

Fig. 1 Festival Satisfaction Levels



The following comment gives a good summary of the whole festival experience.

"This year was especially wonderful. We haven't stopped discussing it, recalling all of the amazing bands we saw and things we did. Everything ran so incredibly smoothly. It is all so well organised and feels 100% relaxed. Great to see the organisers out and about, loving the music and hanging out with everyone - we are so grateful to them. The parties and events that went on (such as the silent disco at Gwdihw) after the live music had stopped were also loads of fun. We already can't wait for Dim Sŵn/next year's Sŵn Festival."

(Female, 25-34, attended 3-4 times)

The future is looking good for Sŵn Festival – a staggering 90.4% of respondents stated that they are likely or very likely to attend Sŵn Festival next year, 72.8% are very likely and 19.4% are likely to say positive things about Sŵn Festival to other people, and 64.4% are very likely and 26.9% are likely to recommend Sŵn Festival to friends and/or relatives.

It is also good news for bands playing at Sŵn Festival – 87.5% of respondents are likely or very likely to attend a live concert of a band I discovered at Sŵn Festival 2016 and 91.4% of respondents are likely or very likely to recommend to friends/family a band that they discovered at Sŵn Festival 2016. In addition, 40.4% are very likely and 24% are likely to buy music/merchandising of a band they have discovered at Sŵn Festival 2016.

Festival Visitor Engagement at Sŵn Festival 2016

What are festival visitors doing whilst at Sŵn Festival 2016, what activities are they engaging with and how does this affect their experience and loyalty towards the festival and the bands they are seeing? What determines whether visitors will recommend the festival and the music? Where is the 'real' value being created in the eyes of festival visitors – is it by the performing bands, the venues, the staff, the atmosphere or the activities visitors engaging with?

Great festival, keep it small and take care of the 'family' feeling.

Good atmosphere, good musicbox stage line-up, good music museum.

Incredible music, incredible atmosphere, incredible community spirit and love in the air all weekend.

We asked respondents to what extent they engaged in a number of activities during the festival. Not surprisingly, the majority of respondents stated that they frequently listened to and watched live performances, designed their own line-up from the festival schedule and actively discovered and researched new bands they were not familiar with (see Figure 2). This is closely followed by discussing music with organisers, bands and spectators, demonstrating visitors' active engagement and interest in the festival and the performing bands.

Social media is becoming a popular communication tool also at festivals. Real-time social media engagement is vital for festivals/bands to increase festival and band exposure and to engage festival visitors and fans. Social media engagement can have a positive effect on the overall festival experience. As shown in Figure 3, at Sŵn Festival 84.1% followed festival updates via social media and 67.9% started to follow newly discovered bands online, however, only around 40% were more active and posted pictures/ videos/ reviews of bands and interacted with those bands they have discovered at the festival with direct tweets/ posts. Around 60% of respondents engaged online tweeting and posting about their Sŵn Festival experience.

Fig. 2 Festival Engagement

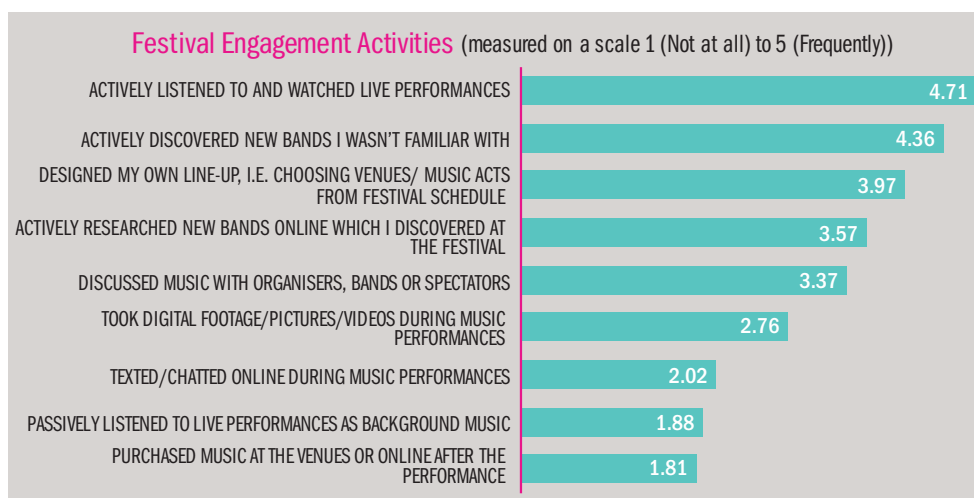
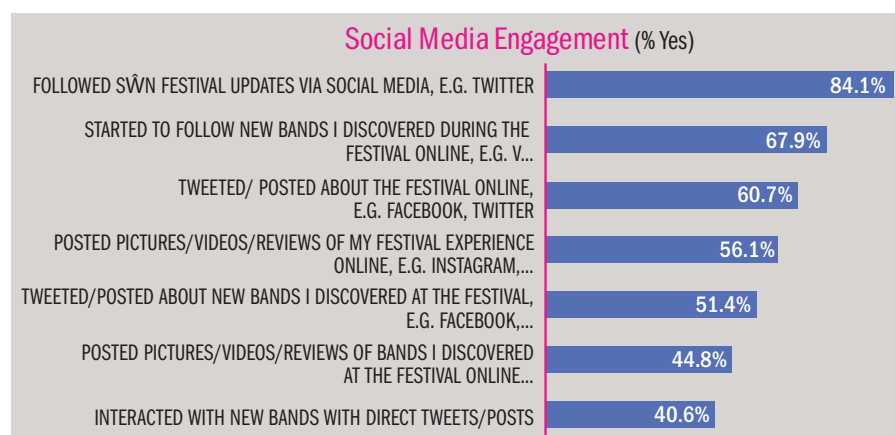


Fig. 3 Festival Social Media Engagement





FESTIVAL EXPERIENCE CONTINUED...

The Ladder of Festival Engagement

Satisfaction levels, net promoter scores and segmentation of festival goers in terms of their demographics, motivations or loyalty levels are popular tools for festival organisers. However, this approach might be insufficient to determine what really drives a positive festival experience and to decide what activities to offer at a festival.

On the basis of previous research carried out at Cardiff Business School together with leading academics and PhD students from other institutions², we have developed a novel diagnostic tool which can help festival organisers to determine to what extent festival goers are engaged with the festival. The 'ladder of engagement' is an innovative diagnostic tool which can help organisers to drive higher engagement in the festival, in turn leading to more impact, such as driving more creativity in music and adding social value to the community.

The 'ladder of engagement' groups festival visitors according to their different levels of engagement and provides an actionable framework to help event organisers understand how they can move visitors to higher levels on the ladder. Amongst Sŵn Festival visitors, four engagement clusters were identified which are characterised by not only different levels of engagement, but also a hierarchical structure from low engaged to being actively engaged in all activities offered at the festival.

As shown in Table 1³, the 1st cluster (15.8% of respondents) showed the lowest level of engagement with only engaging in listening to live performances – this group is called 'Listeners'. 37.4% fell into the 2nd cluster where a relatively high mean score was observed for the listening and actively researching and discovering new bands. Accordingly, this cluster of moderately engaged festival visitors was named 'Learners'. The 3rd cluster (29% of respondents) of high engaged visitors is called 'Explorers' – they also scored high in festival and music

related social media activities in addition to listening and learning activities. The final cluster (17.8%) displayed much higher levels of engagement across all activities. Figure 4 illustrates the 'ladder of engagement' which identifies the different levels of engagement established through the analysis.

Further analyses⁴ showed that especially positive emotions lead to higher advocacy levels, such as word of mouth and revisit intentions. This study has also provided evidence of the link between levels of engagement, satisfaction and future behavioural intentions. Overall the results show very distinct patterns in terms of levels of engagement and the strength of respondents' positive emotions, satisfaction and behavioural intentions. The 'low engaged' cluster indicated significantly less positive emotion, satisfaction levels and behavioural intentions. As visitors rise up the 'engagement ladder', they also step up in terms of their level of behavioural intention. However, it is interesting to see that the extra online engagement, does not necessarily lead to higher emotions and loyalty behaviour, suggesting that only the extra offline engagement in discussing music with bands, organisers and friends and purchasing music on top of the other activities significantly increases positive emotions, overall satisfaction and loyalty intentions. The highly engaged 'Doers' demonstrated the strongest loyalty levels, positive emotions and satisfaction levels.

The results thus suggest that festival organisers should encourage festival visitors to move up the ladder of engagement, and that specifically the offline activities such as discussing the music with organisers, bands and friends are crucial in increasing satisfaction and loyalty levels. The 'Doers' feel significantly higher levels of positive emotions and in turn are more likely to attend the festival again, recommend and say positive things about the festival and the bands discovered at the festival.

Table 1: Engagement Clusters

CLUSTER	Low Engaged 'Listeners'	Moderately Engaged 'Learners'	Highly Engaged 'Explorers'	Highest Engaged 'Doers'
Listened and watched live performances	4.0	5.0	5.0	5.0
Actively discovered and researched new bands I wasn't familiar with	2.24	4.1	4.21	4.84
Festival & Bands related Social Media Engagement	2.24	1.23	3.03	4.45
Discussed and purchased music after performance	1.49	2.38	2.02	4.26
CLUSTER SIZE	15.8%	37.4%	29%	17.8%

Fig. 4. Ladder of Festival Engagement

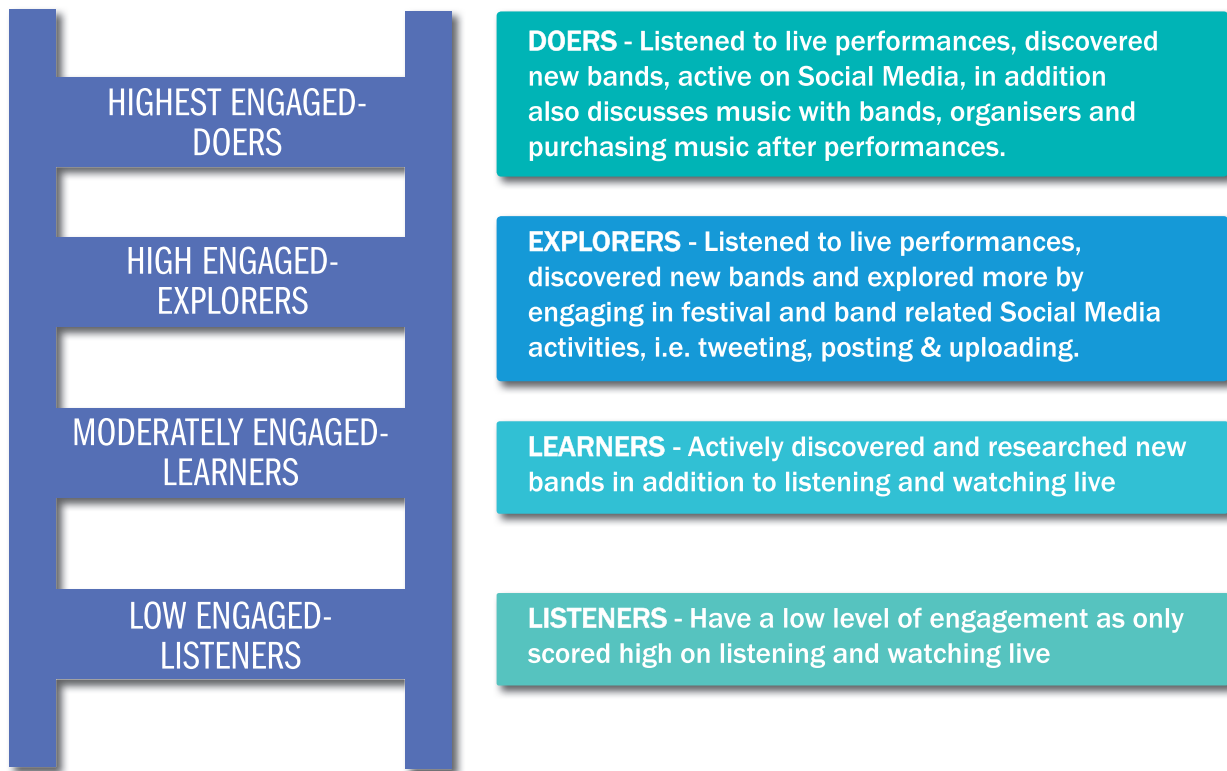
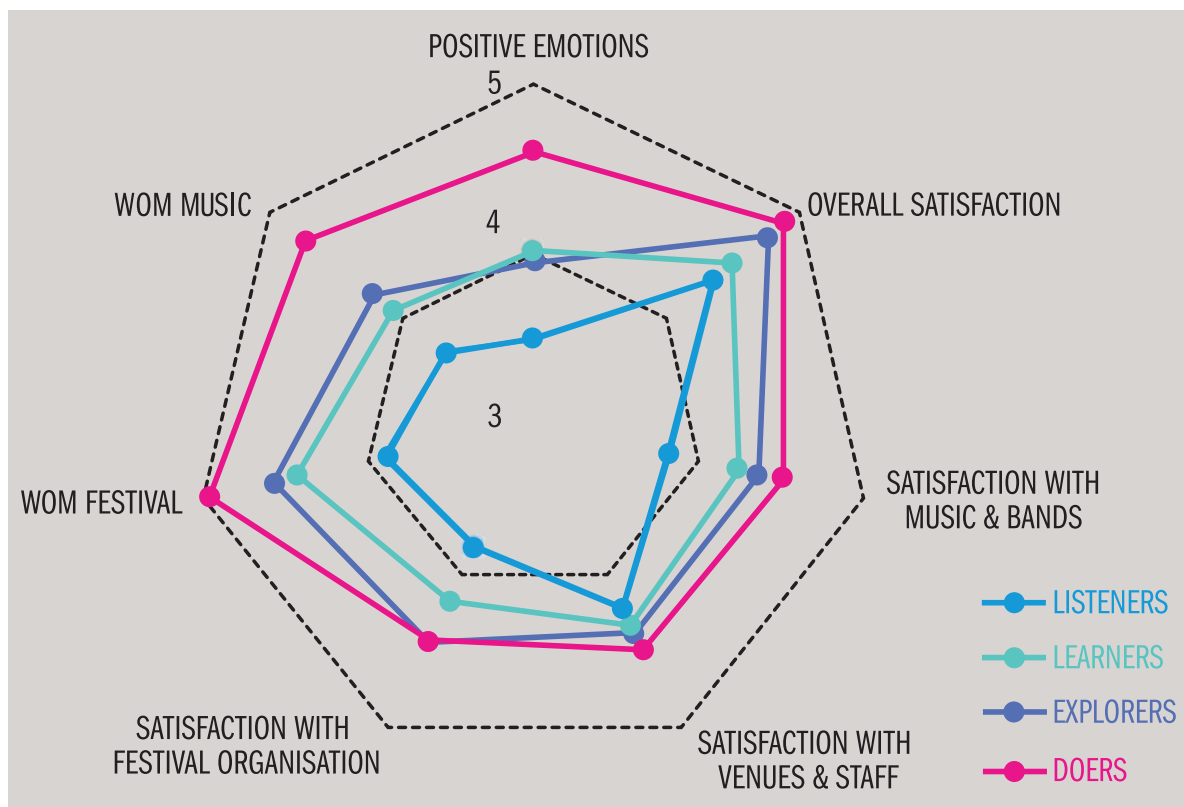


Fig. 5. Satisfaction, Emotion & Loyalty Levels by Engagement Clusters



¹ An online survey was administered to festival goers who were recruited via volunteers working at the Sŵn Festival weekend, via Social Media and the Sŵn Newsletter. We received 113 usable responses which represents around 5% of the estimated Sŵn Festival population. The survey incorporated existing scales validated in previous research.

² See for example: Koenig-Lewis, N., Organ, K., and Palmer, A. (2015), 'The 'ladder of engagement' to building lasting customer relationships', Competitive paper presented at the 15th International Colloquium in Relationship Marketing, Hanken Business School, Finland, 15th to 17th Sep 2015; Organ, K., Koenig-Lewis, N., and Palmer, A. (2015), 'The "ladder of engagement" - an empirical study of its link to loyalty', *Proceedings of the Academy of Marketing Conference 2015*, ISBN: 9781905952649, Limerick, Ireland, 7-9 July 2015; Organ, K., Koenig-Lewis, N., Palmer, A. and Probert, J. (2015), "Festivals as agents for behaviour change: a study of food festival engagement and subsequent food choices", *Tourism Management*, 48(0), pp. 84-99

³ This study employed factor analysis to identify the factors of engagement. This was then followed with hierarchical (Ward's method) and non-hierarchical (k-means) cluster analysis using the mean scores of the engagement factors.

⁴ The current study applies a simple mediation analysis using Process modelling which generates bias-corrected 95% confidence intervals for the indirect effects. ANOVA has been applied to test for significant differences between engagement clusters and satisfaction, emotion and loyalty levels.



MUSIC MUSEUM

Dr Jacqui Mulville

(School of History, Archaeology & Religion, Cardiff University)

Music is woven into the fabric of our lives. No human culture, now or in the recorded past, lacked music and the oldest instrument, a bone flute, was made over 42,000 years ago. Music brings us together and sets us apart. We keep hold of items that evoke the soundtrack of our lives; singalong days with dancing nights, and life defining moments.

The Sŵn Music Museum was created to explore musical memories and common cultures by crowd-sourcing and sharing memorabilia in a temporary exhibition. In a world of digital downloads and virtual experiences the exhibition set out to explore the memorabilia we keep, the physical material of musical culture. Just how do people curate their musical memories, and do 'things' still matter?

The museum took over a disused shop in Castle Quarter Arcades in central Cardiff and created an exhibition and drop-in space that hosted parties, talks and performances, over the Sŵn Festival weekend. The objects sparked memories, generating excitement and emotion amongst the hundreds of visitors as they swapped musical histories. After the festival, the Sŵn Music Museum then went on to pop-up at the UK Association of Independent Festivals Congress.

The museum set out to unearth the music related keepsakes hidden in the homes of music fans by inviting local gig-goers, venues, music buffs and well-known names to contribute their own pieces of musical history. These self-curated artefacts reflect musical interests, allegiances and identities and form an essential part of personal narratives. The resulting exhibition explored the histories of Sŵnsters, whilst reflecting on the last 10 years of the festival and tracking the musical stories of the city and further afield. The event built upon wider interests generated by the 40-year anniversary of punk, the opening of the British Music Experience in Liverpool, the recent deaths of key musicians, and the threat to music culture within city centres, such as the move to close Fabric the nightclub in London.

Memorabilia

The museum crowd-sourced material via appeals on traditional and social media. People could donate up to three items/groups of significance and associated stories/memories (of 100 words or less) virtually as well as physically. Over 30 individuals contributed physical objects, with many more submitted on-line. Musical instruments and mix tapes, t-shirts and tickets, programmes, posters, and badges were all accessioned. The donors ranged from 60 plus to 18 years of age, with the objects themselves of relatively recent vintage; the oldest were from the 1960s. The items that people donated tended to be associated with their early musical experiences, although some individuals had continued to collect over decades. All pieces were of equal interest

to the museum, whatever their financial worth; it was their significance to the owner and the associated story that was important. The items were grouped by donor and displayed as a triptych in the museum, alongside the associated stories. To get a full appreciation of the range of stories and items presented please make your own virtual visit to our online archive Swnmusicmuseum.wordpress.com.

The call for donations unearthed items of significant local historical and national interest. A rare Sex Pistols 'Anarchy in the UK' tour poster emerged from a wardrobe. This pink neon gem from 1976 documented the cancelled Cardiff gig in December of that year and was submitted complete with a newspaper cutting of Mary Whitehouse (a key protagonist in the campaign to ban the tour) stuck over the word 'Sex'. Other items included Roger Daltrey's tambourine, thrown into the crowd at a Manchester gig 'sometime in the early 70s', a Manic Street Preachers setlist, and a program from Knebworth 1976. Our most recent donation was an October 2016 'Save Fabric' poster recovered from the door of the (temporarily) closed nightclub.

Not all items were physically unique, for example one donation was a copy of a Sgt. Pepper's Lonely Hearts Club Band LP, which could be picked up today in many second-hand record shops. However, this example had been one of a pair, exchanged by a young couple on its release in 1967 as a surprise third wedding anniversary gift to each other. Now proudly owned by the 20-something grandson of this couple, the mental images evoked of a synchronous Summer of Love played out to a sound track of the Beatles gave this piece of vinyl its own magic. Nor were all items stylish, despite one photograph having (very) limited artistic appeal (or clarity) it still brought back great memories for the owner; the value of the reminiscence gave this physical item great worth.

'Keychains & Snowstorms'

Paper items dominated the donations, from gig tickets, to flyers, posters and cinema cardboard displays. Trends in visual imagery were apparent from psychedelic fonts of the 60's to the collaged 'ransom note' typography of Jamie Reid and the rise of the smiley face. Advances in printing technologies were also evident with colourful tickets and flyers becoming commonplace. Many items were made of cloth, with numerous t-shirts, and other clothing providing the literal embodiment of past adventures in music. These included substantial quantities of the, now ubiquitous, festival fabric wristbands – although some of the earliest examples from Glastonbury were plastic. The production and consumption of music was represented by LPs, CDs, cassettes as well as instruments, from broken drumsticks to slide guitars. Keepsakes reflected the audiences local and global interests with memorabilia from the USA, next to African percussion instruments and Welsh Language



band logos. The digitisation of musical items was notable in the changing nature of memorabilia, very few CDs were identified as being significant, and the demise of the printed ticket was widely lamented – who wants to stick a printout on their wall?

The Price of Everything?

Interacting with music memorabilia created a clear idea of the financial worth of various items; social media images were shared with fans and the offers came in. The anniversary of punk, its iconic imagery and fashion, made rare items associated with the Sex Pistol and The Clash of most interest to private collectors. Other bands had their own fans, with material from The Who and the Manic Street Preachers (particularly prior to the disappearance of Richey Edwards) attracting much interest.

Attic, Cupboards & Cardboard Boxes

The items the museum received were in variable condition, dug out from under beds, from storage boxes and bags, taken off walls, and even off people's backs. What became apparent during collecting was that personal archiving was often a hit and miss affair. Many people could not donate items as they were kept at their parental homes, others told stories of losing items from their youth when moving, or to theft, damp, and physical wear and tear, whilst other archives had fallen victim to the curse of de-cluttering. That some items had survived at all was miraculous, many were only designed for short term use (e.g. Clash 'White Riot' tour fly posters), and it is hoped that a short stint in the music museum may help to ensure that some of these objects continue to be cared for in the future.

Music Matters

In exhibiting 100 music-related items, and their stories, the Swn Music Museum reconfirmed how intrinsic our musical past and present is in the creation and articulation of political and personal identities. Contained within the randomly generated memories and memorabilia were references to censorship (e.g. Mary Whitehouse), various legislative responses to festival and musical culture (the 1985 Battle of the Beanfield, the Public Order Act of 1986 and the Criminal Justice Bill of 1994).

Flyers and club memberships traced the subsequent impacts on the rave/free festival scene and the eventual development of the superclub. Hidden within the evolution and commodification of music festivals, and associated paraphernalia, is the story of their development from liminal spaces for self-expression to a commercial enterprise.

Visitor exclamations led to conversations, some of which were captured by Storyworks, many of which were just shared with whoever was in the room. Tickets and t-shirts generated exchanges about iconic bands and great gigs, of sub-cultures defined by style and attitude and the battle lines drawn, or broken down, by music (from Punks vs Mods to Rock Against Racism). The ephemera of lost (and legendary?) clubs and venues of the past, and present, fuelled a lively debate on the lack of value (both social and economic) attributed to many musical cultures and subcultures. Emotive tales of life-changing moments emerged, within giant crowds and intimate venues. The collection and curation of a few iconic items bought people together to share the joy; of nights and days of dancing and singing surrounded by sound; of music as remembrance and music as celebration; of living in a musical moment and wanting it to last forever.

In conclusion, the pop-up Swn Music Museum was successful in examining the role of musical material culture in manifesting, creating and maintaining our social relations, experiences, memories and identity in physical form. In an age where a virtual lifetime of musical history could be contained within a mobile phone, it seems that sometimes we all just need *something* to hold on to; a memorialisation of significant events that may not be acknowledged elsewhere within mainstream media and cultural narratives.

At Swn we built a space for people to rediscover and reconfirm the essential role of music (and things) in all our lives. Music matters.





MATERIALS & MEMORIES

Jerrod Seifert

(School of History, Archaeology & Religion, Cardiff University)

Collections Management & Conservation

Objects and exhibits are the lifeblood of any museum, no matter its lifespan. Proper care and curation are the hallmarks of a museum's quality. The Sŵn Music Museum strived to present a professional, temporary exhibit space curated with objects donated from several dozen individuals. This meant planning and incorporating a comprehensive collections management and care system, to both maximise the visitors' experience and ensure the integrity of objects. As an objects conservator and PhD researcher within the Department of Archaeology and Conservation at Cardiff University, the author was approached to design and oversee SMM's management system. This design consisted four primary phases: Object reception, conservation, design, and decant.

Object Reception & Working Protocol

Over 500 individual objects were submitted to the museum. While gig tickets were the most common, with 140+ stubs spanning shows and festivals across several decades, a variety of media and materials were submitted. Some of these included:

- Books, newspapers, programmes, fliers, set lists, and sheet music (77)
- Records, CDs, Cassettes, VHS, and DVDs (39)
- T-shirts (38)
- Posters (36)
- Musical instruments (8)
- Faux panda head (1)

All accessioned objects were assigned and affixed with individual catalogue numbers, photographed, and documented in a Sŵn Music Museum database. This allowed museum staff to track objects from acquisition to return, as well as providing evidence of object appearance and condition. Professional object conservators and handlers led by the author were present at all times to ensure proper care and maintenance and to instruct volunteers.



1 of the 38 t-shirts donated to Sŵn Music Museum.

Conservation Treatments:

Professional conservation treatments are meticulous, expensive, and time-consuming affairs. As the value of most objects was sentimental in nature, any acquired damage (think worn edges on ticket stubs, or drumheads battered and blackened from use) was viewed as being intrinsic to that object's history, and thus inherently linked to its value. This allowed object treatment time to be kept to a minimum. Conservation treatments were only deemed necessary if objects were not stable enough to display. Two objects required interventive treatments, both of which were posters. Unsurprisingly for a field lab, treatment equipment had to be both brought in and sourced from materials available on site. Conservation-grade Japanese tissue was applied to the vertical splits in both posters, and adhered with a low percentage (by volume) non-aqueous hydroxypropyl cellulose adhesive, which prevented ink from running. Glass panels from display shelves were used as flattening weights, while custom support frames were constructed out of cardboard and wrapped in black gaffer tape, an apropos aesthetic choice.

Jerrod working on accessioning and display of donated materials.





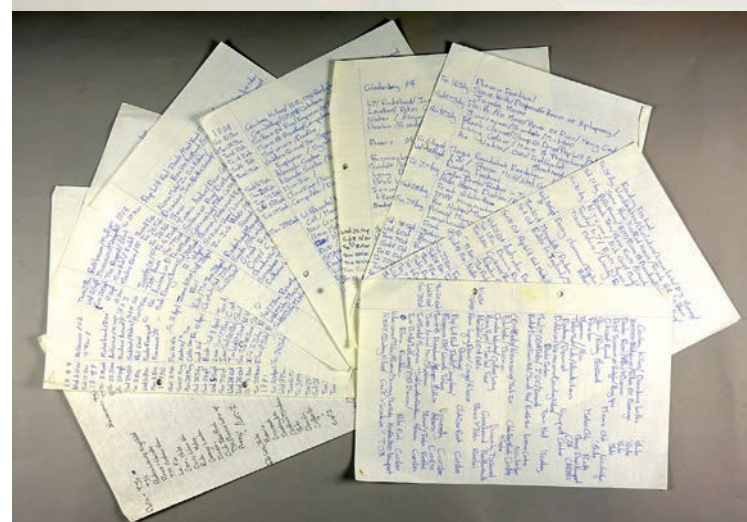
Museum Design & Display

Displaying crowd-sourced objects of memorabilia in a temporary museum proved a unique challenge. Very few objects were in any mountable exhibition medium. Since objects could not be changed in any way, any mounting apparatus (i.e. frame, tape, matting, affixable backing) had to be both temporary and reversible. Budget limitations – though restricting – catered directly to the design (and in the case of the t-shirt room, olfactory) aesthetic, as (lack of) finances afforded greater creativity in mounting and display design. A laundry drier became a ticket chandelier. An acrylic case meant to be an indoor herb garden was repurposed as a t-shirt display. Rolls of butcher paper used to cover large holes in the walls became interactive exhibits by encouraging patron graffiti. Over 10 volunteers and staff spent 6 days mounting objects, from when items first arrived to immediately preceding the ribbon cutting. Common museum display concerns – humidity, lighting, patron flow, security – had to be addressed. The display areas fortunately had ample lighting, allowing staff to present exhibits, rather than being forced to flood the museum with fluorescent illumination. Heat and lux from bulbs already in place (budget constraints did not allow for museum-standard bulbs) were deemed allowable, as exhibits were temporary. This was likewise the case with humidity. While relative humidity and humidity fluctuations can be disastrous to an object's integrity, the length of exposure in a mildly fluctuating environment was thought to have little-to-no impact on the museum's collection. Security was the greatest concern, as ancillary rooms allowed for the potential of object theft. Proctors were stationed at the base of the stairs and at the far end of the hallway to deter any would-be thieves.

Decanting the Museum & Future Prospects

Deaccessioning and returning objects to owners was a far less arduous task than initial setup. After removal from the museum, objects were professionally photographed to preserve the museum as a digital curation. Upon return, many items were left in their display medium and accompanied by care instructions where mounting media could potentially impact object integrity over time.

Not a single item was damaged or stolen whilst in the museum staff's care. This speaks as much to the talent of - and care taken by - staff and volunteers as it does to the fluidity of the system. While the museum may have been temporary, the collection management system implemented had several levels of redundancy in place to ensure the integrity of the objects and accountability of both the museum and its donors. The success of the Swn Music Museum stresses the necessity of incorporating a fully integrated collections management system – built around documentation, conservation, and security – in any exhibition-related projects, future or otherwise.





STORYWORKS & MUSIC MUSEUM

Lisa Heledd Jones
(@StoryworksUK)

I've been recording personal stories for fifteen years – from patients to farmers to ballet dancers – and yet it was the experience of inviting people to talk about music that surprised me.

Music, it turns out, is the key to a cracking story.

People would walk around the Music Museum, smiles on as they clocked the t-shirts they used to own and the festival lanyard they have in a shoebox at home.

We had a little room at the end of the museum that was set up with a little audio recorder and some props that we thought might help start a conversation or spark a thought. If we could get people to talk at all that is. It's so hard to get people to agree to be recorded. Normally.

Many who came in had no idea that we were part of a music festival, they were drawn in and made curious by the Music Museum sign in a previously empty shop. Given a little time looking through the exhibition everyone had something to say and objects to offer. We had a hairdresser from Turkey who gave a story about the impact of Elvis on their family parties and a grey haired, smartly dressed man from Pontypridd who described how his Mohican in the 80s had him banned from Tesco. He sees kids with all sorts of hair working in supermarkets these days. He thinks that's a good thing. A punk spirit and story hidden beneath dark blue jeans and a polo-shirt.

In short, it felt extraordinary. Every single person I spoke to had something to offer in response to 'what would you put into a music museum?' and within their answer was a palpable joy in the remembering. After all these years I'd found a story spark that united all people – regardless of age, race, economic status, postcode or hairstyle.



Link to audio extracts from interviews:
<http://storyworksuk.com/Swn-Music-Museum>

In this case, we often had a queue. People actually waiting to be recorded about the objects they would have placed in the museum.

The small room becoming packed with these invisible pieces of memorabilia. A virtual museum made up of stories. Some of the objects long gone in reality – Radiohead t-shirts handmade with love dissolved by wear and mixtapes lost in house-fires – but in this moment held up and placed in an indiscernible glass cabinet with as much care as the Elgin Marbles.

The potential is epic. The challenge may be, how to most effectively and appropriately store and share these transient memories and the invisible objects that represent them. That seems a pretty exciting challenge.



ENGAGING AUDIENCES

Dr Johann Gregory
(Creative Cardiff Research Network)

Social Media & the Sŵn Virtual Gallery

In the run up to Sŵn Festival we sought to engage audiences to produce the crowd-sourced museum. In my role supporting the Festivals Research Group I ran the FRG twitter handle @CUFestivals and invited those on twitter to send in three images with brief stories about objects from music events or festivals that they had collected in the past. There was also a twitter handle and Facebook group related to the Sŵn Music Museum that helped to collect images and spread the word.

Collecting and curating the images and memories for the virtual gallery was quite time-consuming but it helped to introduce the pop-up music museum concept before the festival weekend.

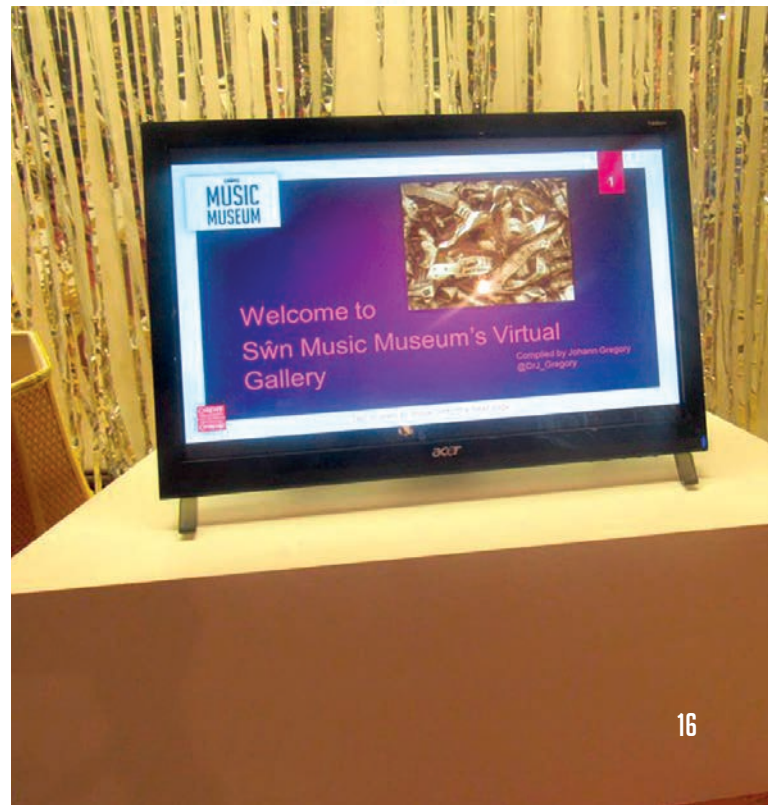
Connecting with the communications officers at Cardiff University, Creative Cardiff and Sŵn Festival itself helped us to engage a wider audience. The Sŵn volunteers at the wristband exchange points also gave out our business card; this had information about the museum, the festivals research group and its twitter handle, and the research survey.

Like the social media for the festival organisers and festivalgoers themselves, we found that social media wasn't the key component for the Music Museum, but it was a useful supplement and offered an additional space for engagement. However, social media was instrumental as a reminder for people to answer the research survey as most of the people who answered the survey did so after clicking on the link from a tweet. What this suggests is that the social media and press relating to the museum helped to connect with festivalgoers, some of whom then responded to the invitation to complete the festival survey.



There was also another interactive offer within the museum; Cardiff University's Special Collections and Archives department lent us a touch screen so that people could scroll through the virtual gallery.

We wanted to develop an online gallery ready for the music museum but we were unable to ensure a strong internet connection in the Sŵn Music Museum as it was a found temporary space, so in the end we reverted to PowerPoint. This was actually fit for purpose, and since then we have produced an online gallery: Swnmusicmuseum.wordpress.com, where we hope to upload further content.





SŴNSTERS IN PROFILE

Isabel Thomas

(School of Music, Cardiff University)

The Sŵn survey produced quantitative data on the festival audience, but to get a better idea of motivation and experiences of individuals, as well as insights into the music scene, face to face interviews were employed. These were carried out by the author. I am a postgraduate in the School of Music Cardiff University. My research interests include the cover bands scene in the areas around Cardiff and the South Wales valley.

At Sŵn 2016 I set out to explore three main areas of interest in each interview: the reasons for attending Sŵn, the responses to curation and programming, and, for my personal research, perspectives on live music in Cardiff and its surrounding areas. I did not structure the conversations within the interviews, preferring to let them flow organically. This allowed for some interesting points to emerge, and the development of trust during the conversations enabled interviewees to share some personal, and sometimes controversial, opinions. As a result these interviews provide insights into personal experiences of the festival at a deeper level than the quantitative surveys.

Interviews took place across a range of locations at the Sŵn Festival. This included Womaby Street, which forms the heart of the festival with lot of venues and ticket exchange, and Tramshed. These were ideal locations for approaching subjects, with large groups of people waiting around between performances.

My first observation was the variety in demographics; I interviewed married couples of various ages and young singletons in their early twenties, music industry professionals as well as fans with very little musical knowledge but plenty of enthusiasm. Overall there was an absence of people below eighteen years of age, despite Sŵn's attempts to encourage young audiences by providing cheap tickets for those in full-time education; perhaps this scheme could have been better promoted. There was also an absence of people of retirement age (over 65), although perhaps this was more understandable given the social and cultural norms of concert-going within these genres. The interviewees included both Cardiff locals and people who had travelled from afar.

Motivations for attending the festival were varied. One couple was at Sŵn to celebrate a birthday. This contrasted with a young woman who attended Tramshed on the first night because, as a regular concert-goer in Cardiff, she tends to "turn up to whatever is on". Others came to Sŵn 2016 because they had been in previous years and it had become for them an annual ritual; a welsh-speaker in her early twenties described herself as a keen "fan" of Sŵn Festival. The music industry professionals in attendance included a local talent scout and an independent promoter, and this group includes those present for for work or for personal entertainment.

When asked about which bands people were going to see, many communicated a lack of personal planning,

preferring to turn up to a venue and see what was on. The geography of the event was identified as helping people to move between venues in the city centre. The talent scout noted how convenient it was that the close proximity of unknown bands in the venues on Womanby Street allowed him to see small portions of a large number of gigs.

Most people attending, however, had carried out some form of pre-planning before the festival started, with media playing an important role in this. For example, four interviewees mentioned the official website and its curation feature - that is recommendations based on similar, more famous artists - as their principal source of information from which they decided which artists to see. The downside to this was that some descriptions served to put people off, an example being Dingus Khan, whose description as "spiritual successors to former label-mates Coldplay and Keane" was identified as inaccurate by one individual. One couple in their mid-20s had compiled a Spotify playlist, through which they could familiarise themselves with some of the artists before the weekend. Many people had annotated their printed timetables with circles, crosses or a series of ratings (see photo for an example).

Two interviewees hinted that the bands they happened to see at Fuel were not what they had expected, as one would perhaps associate more heavy rock, metal and hardcore music within this rock club based on its branding and yearly programming. With this in mind it may be advantageous to match bands and venues in future years, as the genres associated with certain venues appear may have an impact on where audiences choose to go.

In terms of festival awareness, it was interesting to note that many attendees indicated that had only heard about Sŵn from friends, or because they lived locally to Tramshed, rather than through any promotional material or media coverage. The power of word-of-mouth as a form of communication though, should not be underrated, as this has drawn in a group of students from Germany who were enjoying Sŵn with a friend they were visiting in Cardiff. However, a local man, who had attended in previous years, commented that marketing had been particularly absent this year. He had only heard that Sŵn was on that morning from a friend, and wondered whether the festival had a small budget for advertising.

Those who had attended previously had differing opinions on how the festival has changed over the years. The promoter I spoke to was of the opinion that Sŵn used to be more popular, and had booked "interesting bands such as Swans", but that the festival had lost momentum. He stated that the festival was out of touch, with "cliques being allowed to run stages" and was booking old names with no risks. However, he contradicted himself somewhat by expressing his excitement at seeing McClusky, a popular band whose gig at Sŵn was a sort of one-off revival. A couple on Womanby Street bemoaned



the lack of electronic music compared to previous years, but said they were still very much enjoying themselves. The Welsh-speaking interviewees were pleased with the number of Welsh-language artists Sŵn has booked in the past, but did not comment on the line-up this year.

The overwhelming talking point of the weekend was the performance by Estrons. The band stepped into to fill a last-minute cancellation at Tramshed in front of a much larger audience than their scheduled gig in Moon Club allowed. Most who had seen them were full of praise and keen to see them again, demonstrating that giving a large platform to small, local bands can pay off.

A Sŵnster's annotated printed timetable.



ON FILM

Toby Cameron
(Director/Producer, On Par Productions)

The 9th of February saw the Royal Television Society Wales screen the much anticipated two-part documentary #swn10, an S4C commission produced by Green Bay Media and On Par Productions, celebrating the beloved multi-venue Cardiff music festival SŴN - the creation of BBC Radio 1 DJ Huw Stephens and promoter John Rostron. The Documentary first screened on S4C in December 2016.

The Music Museum, at Sŵn Festival 2016, was an invaluable resource throughout the filming of On Par's broadcast documentary #SWN10. The location was used as a meeting place for contributors to the film; an interview room was created specifically for us and other crews to use; and most importantly it brought back memories of gigs that many had forgotten about, enabling contributors to talk about their fondest music memories.

We've been overwhelmed with the positive feedback and can safely say that #SWN10 wouldn't have been the film it was without the Music Museum!





THE PERFORMERS JOURNEY

Dr Joe O'Connell

(School of Music, Cardiff University)

Alongside my School of Music colleagues Dr Sarah Hill and Sam Murray I attended the 2016 Sŵn Festival to research the literal and metaphorical journeys taken by performers across the weekend. We each approached the project with our own research interests. Sam's PhD focuses on the use of music as a political, economic and social resource in Portland, Oregon, a project which has incorporated mapping techniques; Sarah is a respected academic authority on Welsh music, having authored 'Blerwytirhwng?' The Place of Welsh Pop Music (Routledge, 2007); and I, alongside my interest in politics, subcultures and punk rock, entered the field as a (sometime) practitioner and former Cardiff scene critic with The Miniature Music Press.

To map the journeys of performers through the 2016 Sŵn Festival the team interviewed two Cardiff-based acts: Winter Coat, who were performing at the festival for the first time; and Truckers of Husk, who have a longstanding connection with the festival. The intention of these interviews was to gather evidence of performer interactions with Sŵn from the 'novice' and 'veteran' perspectives. Unsurprisingly these differing levels of experience led to divergent responses. It was intended that three interviews would take place with each performer: before (at their final rehearsal before the festival); during (immediately after they had performed); and after (days/weeks after the festival weekend).

The initial interviews with each group took place at their rehearsal spaces and immediately uncovered notable differences between their preparations. We met Winter Coat on the Wednesday evening before the festival at

the small studio they co-rent with two other Cardiff-based performers. Observing their rehearsal it was clear that each member takes the group seriously and is invested in making their songs and performances of a high quality. Particular attention was paid to new elements – instrumental interludes – which were to be integrated into their Sŵn set. In the interview each member spoke of their determination to balance their working and personal lives to accommodate the successful running of the band. It was apparent that they viewed the upcoming festival appearance as an important show in furthering their career as a band.

We also met with Truckers of Husk (specifically their bassist, Kelson) at their final rehearsal. In contrast, this was their first rehearsal in some time and as such their only dedicated meeting for the festival. Furthermore it took place on the Saturday afternoon of the festival at Music Box Studios, whose stage they were performing on that evening. It was immediately apparent that, in comparison with Winter Coat, Truckers' Sŵn appearance was of less significance to them: during our short stay at Music Box only three of the group's five members were present at the rehearsal. Kelson explained that while they were happy to perform – particularly on the stage run by their close friends from Music Box – they currently have no future plans as a band, and as such could afford to invest less time into preparations for their performance. He spoke fondly of his previous experiences of the festival as a performer, but emphasised that he and his bandmates now placed greater focus upon their families, education and careers.

Winter Coat rehearsing.





Despite the apparent low level of commitment to rehearsal, Truckers' performance was tight, engaging and, in some ways, celebratory of their own history and that of Sŵn. Given the sometimes complex and technical nature of their music, this was an impressive outcome after their minimal preparations. Speaking with Kelson after the performance (and after the group had wound down with beer and good company) it was apparent that they were happy with the performance and the audience's response, and relieved that it had passed without major incident. This serves to demonstrate that while the group's 'veteran' status may have decreased their level of expectation of the event, it did not diminish their desire to put on a good show. It is also worth noting that the approach taken by Truckers and the outcome achieved demonstrates a high level of self-confidence in their abilities which was seemingly shared with the capacity crowd who attended: the veteran group's reputation preceded them.

Winter Coat's Sunday lunchtime performance was also well-attended and reflected the group's level of commitment and preparation: the Sŵn-specific performative aspects were fully integrated into their set. There was a level of contentment and relief expressed in the post-performance interview similar to that of Truckers, though every member of Winter Coat's eagerness to engage with the project highlighted another significant difference from the veterans. While Kelson was certainly a willing participant it is notable that we had to wait a short while to conduct the post-performance interview and that no other member of Truckers was forthcoming. Winter

Coat, on the other hand, were very keen to conduct the interview immediately after packing down and to discuss at length their experience of the performance and the festival as a whole. In contrast, Kelson suggested that he and the rest of Truckers would probably not engage with the rest of the event.

The final part of this project – the 'after' interview – highlights a further difference between the two acts' engagement with Sŵn and our research. While Winter Coat were keen to further discuss their Sŵn experience, a final interview with Kelson is still to take place. Given the differing levels of investment in the festival this should not necessarily come as a surprise. Nevertheless, the final responses from Jen – lead singer and guitarist for Winter Coat – serve to confirm the achievement of some of their pre-festival wishes and expectations. She states that their appearance induced a 'bit of a peak' in their social media followers and that it has helped to raise their profile in Cardiff. From the perspective of a 'novice' performer, she relates that they learned lessons from the experience – particularly with regard to organisation and adapting sets for different performance contexts – as well as picking up moments of inspiration from more experienced performers based outside of Cardiff. It can therefore be argued that Sŵn has had a positive impact upon Winter Coat; however, given that Jen also states that their 'main focus' for 2017 'will be to branch outside of Cardiff and Wales', it could also be suggested that there is a view that Sŵn marks a high point for Cardiff-based performers in terms of their local progression. Having reached that marker, it is now time to build a reputation across national borders.

Truckers of Husk performing.



FESTIVALS RESEARCH GROUP



The FRG was set up in 2016 to bring together academics at Cardiff University and key stakeholders to undertake collaborative research on the festivals scene, and to consider urgent questions on the future of festivals. Given economic, social and technological changes, festival organisers are considering what festivals of the future will look and be like. How will they be enjoyed, perceived, organised and developed? And how will they impact on society and the environment?

The key focus for the FRG is music and arts festivals; members of the group have substantial experience working with and at festivals such as Glastonbury, Green Man and Hay Festival as well as at food-themed events. The FRG is keen to connect academic research with the experiences of festival goers, organisers, performers and other stakeholders. Festivals also present researchers with different platforms for engagement and the sharing of research through participatory methods.

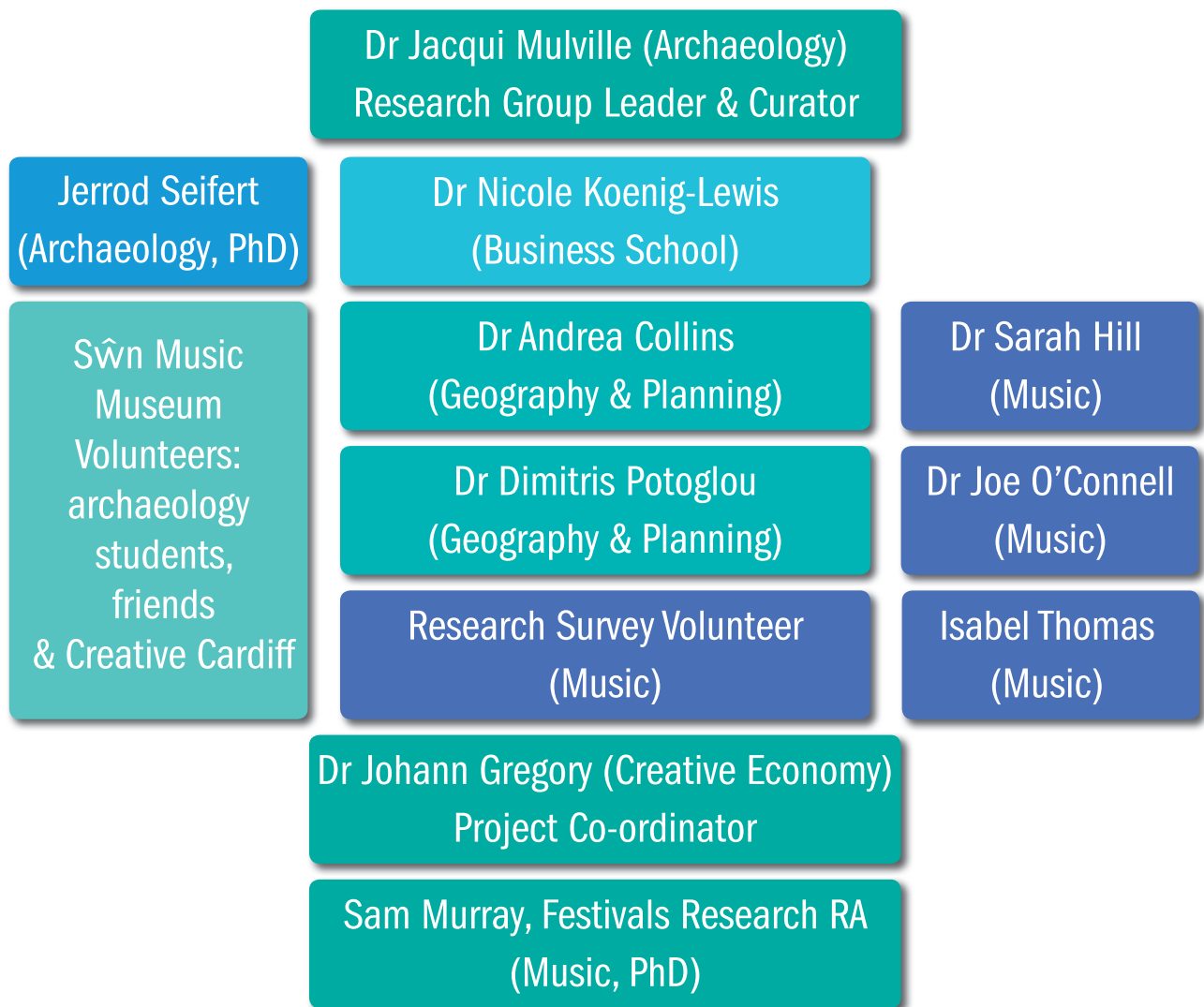
Sŵn Festival research formed the FRG's pilot project. This annual urban contemporary music festival occurs each October in venues across Cardiff and in 2016 celebrated 10 years of making the city come alive. John Rostron, co-founder of Sŵn Festival, is the vice chair of the Association of Independent Music Festivals, which currently holds its annual congress in Cardiff. The FRG received seed-corn funding from REACT (the AHRC-funded Research and Enterprise in Arts and Creative Technology initiative) to explore the impact of Sŵn festival on the audiences, the city and the music scene.

This is an interdisciplinary research group made up of people at Cardiff University from the Cardiff Business School, the School of Music, the School of Geography of Planning, the School of History, Archaeology and Religious Studies, and the School of Journalism, Media and Cultural Studies. We are also affiliated with the Creative Cardiff Research Network.



Follow us on Twitter @CUFestivals.

CARDIFF UNIVERSITY PEOPLE



Sŵn Music museum would like to thank all its volunteers: Demi Amber, Jill Boden, Ian Dennis, Sarah Drysdale, Natasha Gkouma, Megan Jenkins, Alan Lane, Catherine Langham, Sophie McLaughlin, Bryony Mulville, Ellen Perry, Luc Potts, Einer Smith, Imogen Stansfield, Edwina Williams Jones, Annie Jones of Castle Quarter Arcades & everyone who donated objects & stories.

